

# ART AND ARCHAEOLOGY

## Wolcum Yule

Sloane MS. About time of Henry VI



**W**olcum be thou,  
hevene kyng  
Wolcum, born in  
a mornenyng  
Wolcum, for love we shall syng,  
Wolcum, yule


Wolcum be ye, Stefne and Ion,  
Wolcum Innocentes everychon  
Wolcum Thomas Martir on,  
Wolcum, yule

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OF WASHINGTON

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ARCHAEOLOGICAL INSTITUTE OF AMERICA

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# ART AND ARCHAEOLOGY

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Sloane MS. About time of Henry VI



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Wolcum be ye, Stefne and Ion,  
Wolcum Innocentes everychon  
Wolcum Thomas Martir on,  
Wolcum, yule

Wolcum be ye, good new yere  
Wolcum twelthe day both in fere  
Wolcum, seyntes lif and dere,  
Wolcum yule

Wolcum, be ye, Can-dylmesse  
Wolcum be ye, quyn of blys,  
Wolcum to the, more and lesse,  
Wolcum yule,

Wolcum be ye that arn here,  
Wolcum alle and wyth good chere  
Wolcum alle an other yere,  
Wolcum yule,



# ART *and* ARCHAEOLOGY

## *The Arts Throughout the Ages*

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VOLUME XX

DECEMBER, 1925

NUMBER 6

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### Carolling the Christmasse In

**W**HAT is a Christmas carol? How did it originate, and where? Was it merely a joyful song to stir the emotions on a great festival, or something much more significant? Who sang the carols in the "good old days" of which Sir Walter Scott wrote so emotionally in the Introduction to Canto VI of *Marmion*—

"England was merry England when  
Old Christmas brought his sports again."

The word Carol is obscure in derivation, notwithstanding the attempts of some philologists to identify it with Celtic roots—which, by the way, are themselves derivatives from the English and French. Whatever the source, it seems fairly well established that the Carol had a pagan origin. As a combination of dance and song, it apparently formed an important feature of ancient festivals, celebrating the Winter Solstice and falling upon December 25.

At a very early date in the history of Christianity, it was quite generally adopted into the Church. The date of the festival—regardless of the disputed date of the Nativity—lent itself to general acceptance and very soon the clergy found themselves compelled to discountenance the often somewhat ebullient celebrations in church edifices. Again and again, from 589 onward, prohibitions were issued, but folk-ways are hard to stamp out. In at least one instance the ancient combination of singing and dancing in church still exists. To this day during Christmas time, and again during the octaves of Easter and of Corpus Christi, boys in archaic costume sing and dance solemnly before the high altar of the Cathedral of Sevilla, Spain, in a ceremony that stirs profoundly the most indifferent witness.

Christmas, as the great Christian celebration of the Nativity, was not only the natural successor of the very old Teutonic and Latin feasts of Yule, or the Winter Solstice, but by its very nature lent itself to especial gaiety and dramatic interpretation. The features of the story were so many tabloid dramas in themselves—the manger-cradle, the munching cattle, the "iii Kynges," and above all, the Virgin Mother.

What people could resist such appeal, especially when this stable-born Child was the immortal God-Immanuel bringing to earth a joyous salvation for all? So they sang and danced. Spontaneous words found spontaneous tunes. The *In Excelsis Gloria* bred a host of wonder-tales in verse. Everyone sang, and the natural jollity of the ancient midwinter feast was given fresh impetus by such carols as those which follow in these pages.

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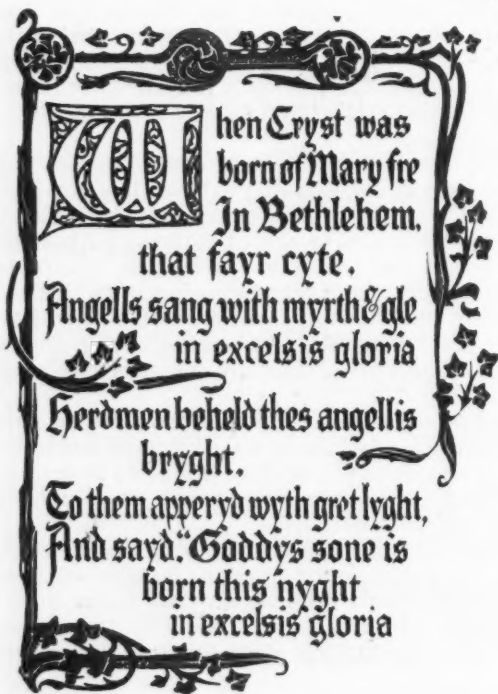
But all the carols were by no means wholly religious in tone or content. They ranged the gamut of human emotion and minstrelsy, generally with at least an appropriate reference to the occasion, but frequently straying far afield. By degrees they crept out of the church into the life of noble and commoner alike. Even the great city corporations took official cognizance of them, and by the time Wynken de Worde printed his first collection of "Christmasse Carrolles" in 1521, which is the earliest collection we know, they may be said to have assumed the significance of epitomizing what we of today call "the Christmas spirit."

Lack of space prevents the use of more than the most famous specimens. There are scores of Carols, both old and new, English and French and German. Some of the foremost English poets have contributed to the rich store of these curious verses, among them Swinburne and the laureate Southey, while Dickens' immortal "Christmas Carol" embodies in a prose poem the quintessence of all the title and the word suggest.

For permission to reproduce in facsimile the "Four Carols," *In Excelsis Gloria*, *Wolcum Yule*, *O Blessid be the Tyme* and *The iii Kynges*, ART AND ARCHAEOLOGY is indebted, and expresses here its gratification to The Bobbs-Merrill Company, for whom they were copied in the exact form of the early XVIth century manuscript originals by Ralph Fletcher Seymour, Esqre.

### In Excelsis Gloria

Harleian MS Early MC.



Thys keng ys comyn to save kynde  
As in scripturas we fynde,  
Therfore this song have we in  
mynde,  
in excelsis gloria

Then Lord, for thy gret grace,  
Graunt us the blys to se thy face,  
Where we may sing to thy  
solas,  
in excelsis gloria

# So blessid be the tyme

Sloane MS



**A** NEW year, a new  
year, a chyld was i-born,  
Us for to savyn that  
al was for-lorn,  
So blessid be the tyme;  
The fader of hevene his owyn  
sone he sent.  
His kyngdom for to cleydyn  
So blessid be the tyme;  
All in a clene maydyn our Lord  
was i-lyght  
Us for to savyn with al his myght,  
So blessid be the tyme,  
All of a clene maydyn our Lord  
was i-born  
Us for to savyn that was forlorn;  
So blessid be the tyme  
Lullay Lullay; lytil chyld, myn  
own dere fode,  
How shalt thou sufferin be naylid  
on the rode?  
So blessid be the tyme  
Lullay Lullay; lytil chyld, I syng  
for thy sake,  
Many one is the scharpe schour

to thy body is schape.  
So blessid be the tyme.  
Lullay Lullay; lytil chyld, myn  
owyn dere smerte,  
How shalt thou sufferin the sharp  
spere to the herte?  
So blessid be the tyme;  
Lullay Lullay; lytil chyld sayre  
happis the be-falle  
How shalt thou sufferin to  
drynke eeryl and galle:  
So blessid be the tyme  
Lullay Lullay; lytil chyld, I syng  
al be-forn,  
How shalt thou sufferin the  
sharp garlong of thorn?  
Lullay Lullay; lytil chyld,  
why wepy thou so sore,  
Art thou not God and Man in  
one, what woldyst thou be more?  
So blessid be the tyme.  
Blyssid be the moder: the chyld  
also:  
Wyth bene dicamus Domino:  
So blessid be the tyme

# The iii Kynges

Harleian MS Time of Henry VII



**N**ow is Crystemas  
y-cum,  
Fader and son  
togedyr in won.  
Holy Goste, as ye be won,  
in fere-a  
God sende us a goode new year-a  
I would you synge for and I might  
Off a chylde so fayre in syght  
hys modyr hym bare thys yndyr's nyght  
so styllle-a  
And as yt was hys wyllle-a

There cam iii kynges fro Calylee  
Into Bethleem, that fayre cyte,  
To sike hym that ever shulde be  
by ryght-a  
Lord and kyng and knyght-a  
As they cam forth wyth there  
offrynge,  
They met wyth herode, that  
moody kyng,  
thys tyde-a  
And thys to them he sayde-a  
"Off wens be ye, you kynges iii?"

Off the Este, as ye may see,  
To seke hym that ever shulde be  
by ryght-a  
Lorde and kyng and knyght-a  
Wen you at thys chylde have be,  
Cum home ageyne to me,  
Telle me the syghts that you  
have see,

I pray you,  
Go you no nodyr way-a  
They toke her leve both olde  
and yonge  
Off herode that moody kyng  
They went forth wyth ther  
offrynge  
by lyght-a  
By the sterre that shoon so bryght-a  
Tyll they cam into the place  
Where Ihesu & hys modyr was,  
Offryd they up wyth grete solace  
in fere-a  
Golde and sence and myrre-a  
The fader of hevyn an awngylle  
down sent

Tyll they cam home to ther cuntré,  
 Glad and blythe they were alleiii  
 Off the syghts that they had see  
 by dene - a  
 The cumpany was clene - a  
 Knele we now here a-down,  
 Pray we in good devocioun  
 To the kyng of grete ronown  
 of grace - a  
 In hevyn to have a place - a

(A Carol; copied from Wynkyn de Worde's *Christmasse Carolles*, 1521)

The boar's head, I understand,  
Is the chief service in this land;  
Look, wherever it be fad,  
    *Servite cum cantico.*

[289]





OH YE OF LITTLE FAITH  
By Carlsen

*Courtesy of the Macbeth Gallery*

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# ONE HUNDRED YEARS OF AMERICAN ART

## III: THE LIVING ACADEMICIAN

By ROSE V. S. BERRY

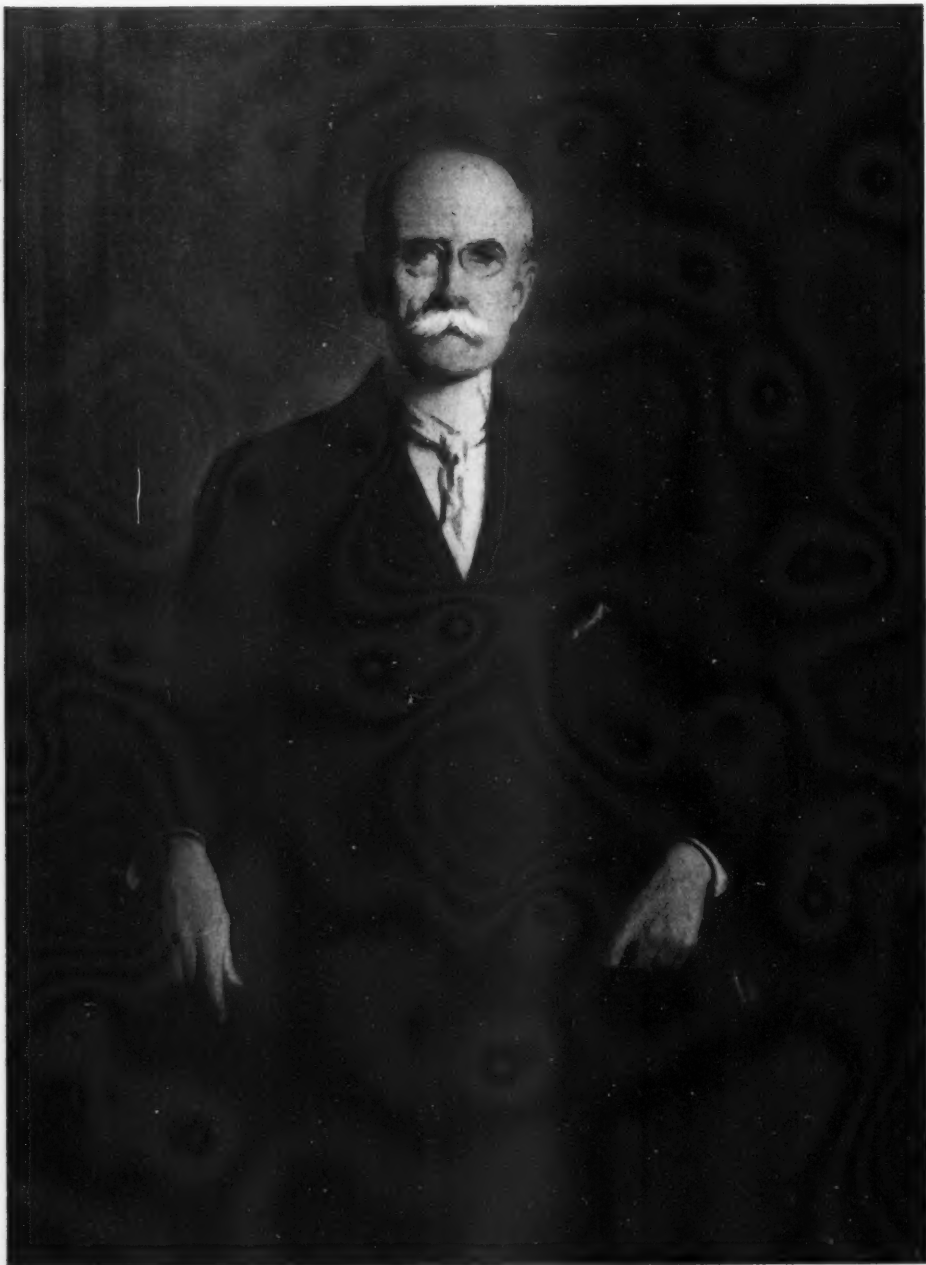
THE Centennial Exhibition of the National Academy of Design is a fine collection of American pictures. Expectations have been realized; standards have been verified; and the American art-lover is gratified. As these pictures hang in the large galleries, and the important canvases are centered upon the best walls, the observer is glad to admit that the art of America is worthy of the American artist. Those who are making the acquaintance of the American painter through this exhibition have many surprises and many thrills awaiting them, for he is without affectation. He is sincere and straightforward; he has talent and a good sense of color; in many cases he has great originality, and possesses the ability of expressing himself with a reserve, which is an excellence in itself, and a directness which is the evidence of great strength.

In dealing with the living Academician, the whole trend of modern art is encountered. In so far as the story of artistic achievement may be called a completed chapter, the living Academician completes it. The theories of painting, the methods of technique, the varying influences of Europe, and the American artist's attitude toward all of them, are to be seen on every hand. By way of the French Revolution, and its failure, a love of nature took possession of all creative minds; painters, poets, and musicians turned to the out-of-doors for inspiration and subject-matter. By the united interest and the tireless endeavor of many

minds—those of scientists and artists—the treatment of a canvas has been entirely changed. By an understanding of color and its relation to itself, and all with which it comes in contact, the modern canvas is glowing with beauty, and emits something in the way of freshness, something of the present, that makes it a peculiarly modern production.

In this Exhibition of the National Academy of Design, now, during these eventful weeks which are the culmination of a century of endeavor, special interest centers about the man, who is President, Edwin H. Blashfield. This Centennial has called forth from this artist his "Academia," one of the treasures of the Exhibition. With significant reminders of all of the arts included in the curriculum of the Academy, "Academia" stands with the symbols of aspiration, guidance, and victory, in her hands. Blashfield's work for years past has been confined to mural commissions, and this picture has the mural characteristics; but it is imposing and beautiful in color, superb in balance, and lovely in its whitened center, which lends itself to the glory of the splendid figure, Blashfield's delineated ideal of his Academy.

In considering the living Academician, his work should be taken in relation with that of the men who have preceded him, if the sequence of development is to be followed. The influence and treatment of landscape was carried on from the English Constable



EDWIN H. BLASHFIELD  
By Ernest L. Ipsen, M. A.

*Courtesy National Academy of Design*



ACADEMIA

By Edwin Blashfield, President of the National Academy of Design



STORM BREAKING UP  
By Elliott Daingerfield

*Courtesy of the Toledo Museum of Art*

through the Barbizon group to the Impressionists, who immediately followed them. The living American Academician paints in a manner including all these modes of expression, carrying on to Post-Impressionism, and the reaction from it.

Ballard Williams' landscapes have a delightful combination of Watteau, Lancret, Pater, and the Barbizon school. He paints lovely masses of foliage, which he resolves into indefinite form and rich color at the edges. Williams centralizes his interest until the observer cannot fail to see the

portion of the picture which the artist has stressed. If he uses figures, and he often does, he takes them in many hues of costumes, and they fill the place of colorful plants, even to the beauty of flowers. These human manikins have much the character of the Watteau figure, with all of its beauty, but with a modern treatment which makes of them living beings.

Elliott Daingerfield's work would rightfully take a place with the painters having these tendencies. He centralizes more or less his chief point of interest, but enriches his canvas by





CALL OF THE WEST WIND  
By Charles Davis

*Courtesy of Youngstown Museum*

the use of color, resorting often to the setting sun, and its glow of amethyst and rose for contrast. However, it is impossible to say that the American artist has a "manner." An artist may occasionally have manner, but he changes it so soon that the observer, to keep abreast, must miss no season's exhibitions.

Charles H. Davis paints a picture with a well defined pattern, depending upon the sky for much of the attraction, while he holds the entire composition to a greater simplicity than the men previously mentioned. More patternful, more fanciful, quite as lovely and

less realistic, is the picture "At the Summit," by Edward Potthast. Coming to a rather literal statement of a pictorial fact, but a statement which has merit, native charm of character and place, is the work of Felicie Waldo Howell, and that of Daniel Garber, which is beautiful indeed. Again there are among the living Academicians several landscapists who have individuality and great versatility. Among these, Jonas Lie comes quickly to mind. He presents equally well the sea, the land, the canyoned streets of a great metropolis, the beauty of jewel-studded skyscrapers lighted at night, the marvel

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of the snow, frozen water, and glistening ice. All of these subjects, and others, testify to the interest with which Lie regards everything about him.

Thomas W. Dewing is an American painter with a notable individuality. More or less tonally inclined, and using a soft gray-green, penetrable mass, he achieves the mystery of wooded depths. Dewing utilizes the human figure for additional interest in his composition, and throughout his entire production he has devoted himself to a woman of one type. This woman of Dewing's is a slender figure, unobtrusive, reticent, and unapproachable. By her occupation Dewing has made of her a woman remote from the present day. If she appears in a landscape she is a poetical part of it, and often with a musical instrument in her hand she gives a voice to the scene. The out-of-door figure painting of Charles C. Curran, and Arthur Crisp, are excellent examples of the other extreme of outdoor treatment.

Among the group of painters who have gone further into an impressionistic handling, but who use their colors in a more or less conservative way, dealing very frequently with the opalescent and the softer grays and pale laven-

ders, one finds the work of Leonard Ochtman. Ochtman treats the marked seasons with great distinction. His spring is very definitely spring, and his fall quite as certainly the approach of winter. Ochtman paints a very pure landscape, seldom availing himself of a human interest. Charles Rosen confines his palette to the grays, the soft lavenders and pale blues. He has distinguished himself for a number of seasons with the beauty of his frozen



*Courtesy of Grand Central Art Gallery*

CHESTNUT STREET  
By Miss Howell



SUMMER

*Courtesy of the National Gallery of Art*

By Thomas Wilmer Dewing. Gift of William T. Evans

streams or breaking of the translucent ice-blocks, the snowy riverbank and the trees devoted to shredded pattern. Robert Vonnoh paints a landscape in the high key, possessed of more or less poetical interest. Edmund Greacen treats snow and the landscape through a silvery mist, making his composition individual and of more or less poetical charm. Chauncey F. Ryder paints a delicate landscape which he confines largely to presenting the New Jersey hills. He sets his palette in close harmony, and paints with a subtlety which a marine painter might use.

Quite as impressionistic in his treat-

ment of a canvas, and with much more reserve, with an equal amount of individuality, and with an appeal to a larger public, comes Ernest Lawson. The Lawson palette is harmonious in its setting; his pictures are rendered with a subtle tonality, permissible, as they deal largely with the Hudson River and the terraced hills arising from it. Few men paint a stream, a bridge, and a small village more beautifully than Lawson, and each season the art-lover who has favorites, anticipates with interest Lawson's one-man show.

More extravagant by far in his manipulation of pigment is Walter Grif-



AFTER THE STORM  
By C. C. Curran

*Courtesy of Youngstown Museum*

fin. His pictures take the character of rich embroidery done in chenille. His red-tiled roofs; the angular pattern made by his clustered houses; the scraggly trees splashing his skies, and the riotous color thrown into his pictures by the setting sun, make a Griffin composition one of the richest which the public has to contemplate.

Among men of keen discernment, who are unwilling to do an easy thing, and who are intrigued by tremendous difficulty, the Academy has a group which each season dazzles the public with the treatment of snow. Few of the uninitiated know of the difficulty of painting white. Every color known

to the painter is embraced more or less in the making of white. White is affected by the slightest shadow; any white surface folding back upon itself will totally change its color-character. The time of the day makes a difference in the appearance of white, and there is no color so variable. When the earth is a glare of glistening, dazzling snow, every vestige of the painter's seeing power is required to record upon canvas the subtlety. The work of Gardner Symons is outstanding as that of a snow-student, and perhaps more than any other he portrays the spirit of the cold. Elmer Schofield has gone far into the study of snow, and is quite

## ART AND ARCHAEOLOGY

equal in his presentation of the subject to his confreres. Hobart Nichols is another disciple of white. In the last few years he has been most successful in painting forest interiors with deep-lying snow, patternful and charming in the presentation of a hush. John F. Carlson is another who has achieved by way of the timber and snow compositions. Carlson presents as his individual gift to the subject, a greater diversity of pattern. Snow pictures, as presented by these painters of winter, meet almost universally with acceptance by the lay-group. But such work does not receive its just due in the way of appreciation. These

painters are dealing with a subject and with paint in such a way that it makes it impossible to describe or enumerate their problems. The passerby accepts them as beautiful pictures. The art-student sees in them exceedingly difficult tests of seeing.

In the treatment of landscape by way of Impressionism perhaps no one has carried it to the extreme that Van Dearing Perrine reaches in his canvases, which start glowing with color and end in a maze of white. Perrine is exceedingly earnest, very enthusiastic and constantly seeking for the highest possible luminosity to be achieved by way of glorified white.



THE STROLLERS  
By Arthur Crisp

*Courtesy of Grand Central Art Gallery*



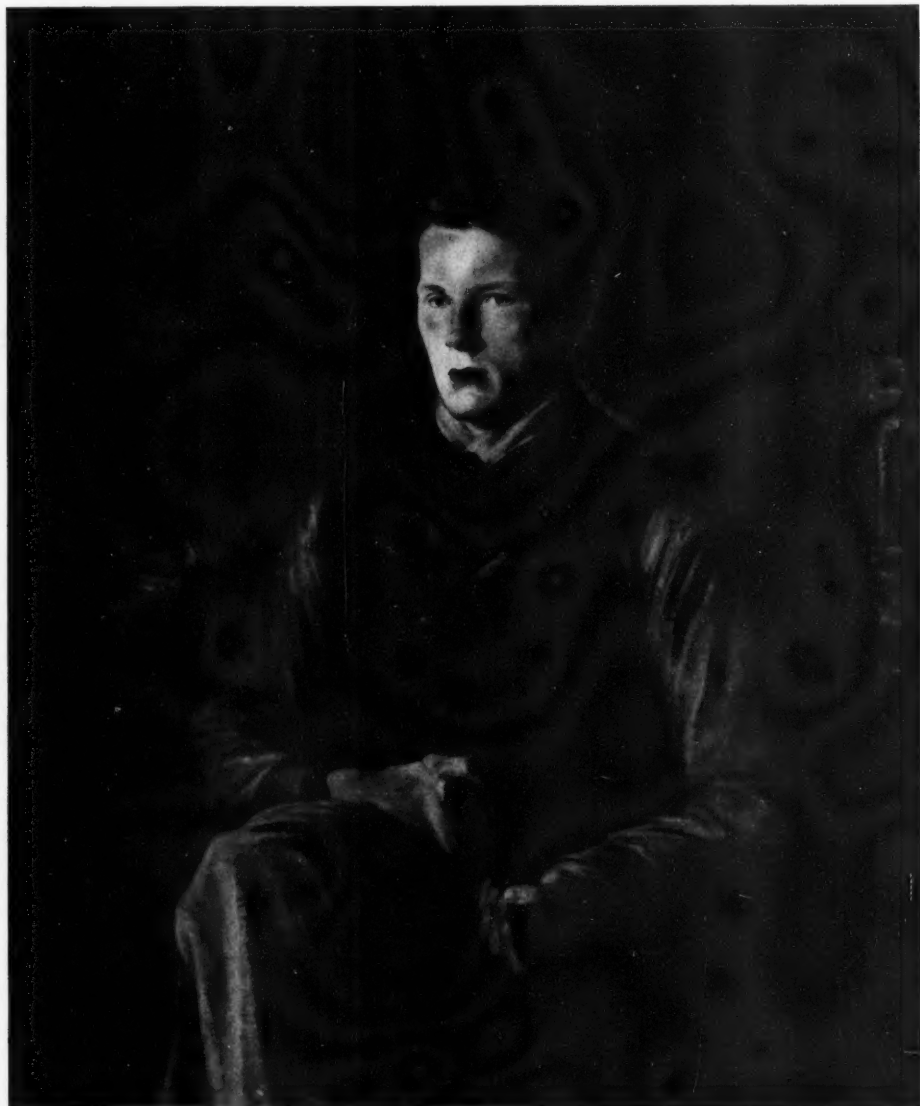


MID-WINTER  
By Hobart Nichols

*Courtesy of Grand Central Art Gallery*

As mere studies of a physicist, Perrine's paintings hold interest. Knowing full well the power of white, Perrine frequently uses it as his superlative center of interest because the reaction

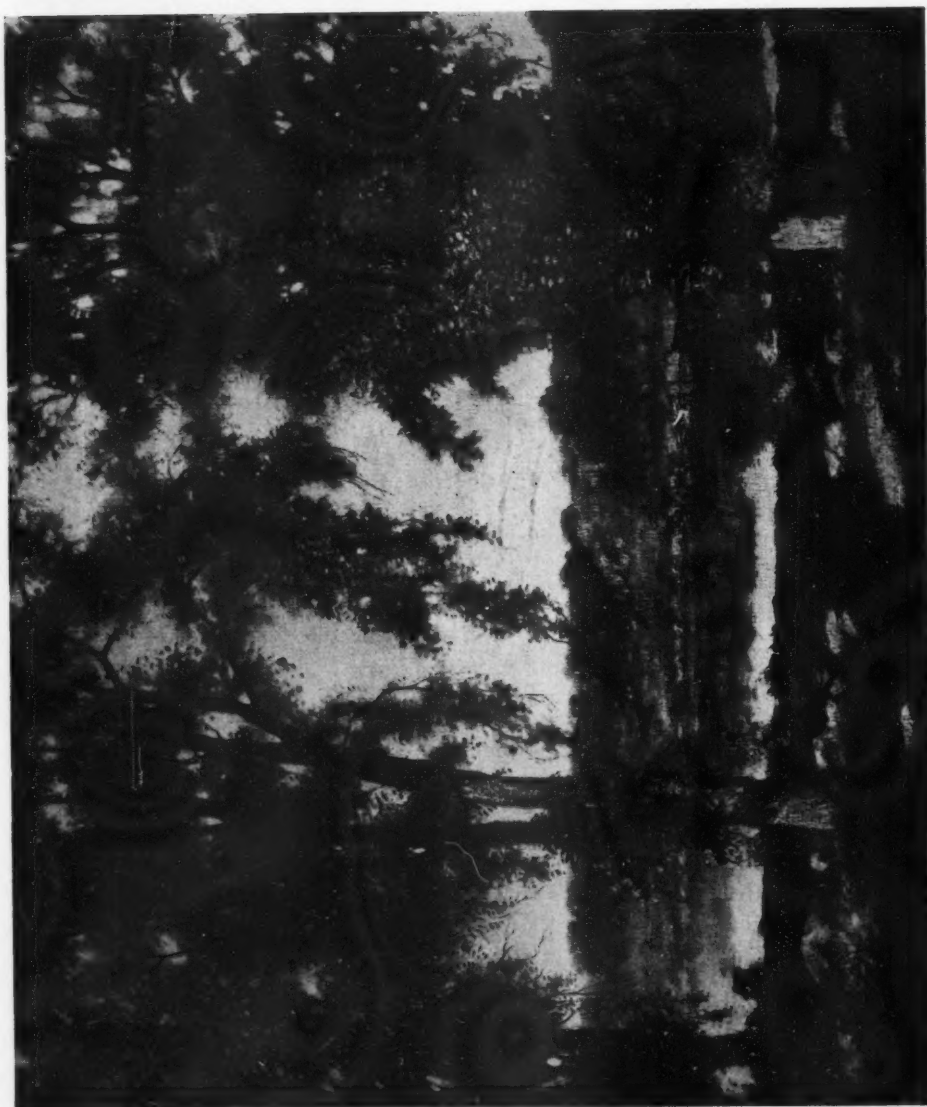
of white upon the optic nerve makes it possible for the eye to become sensitive to the slightest gradation on a route back to color. Consequently, in a Perrine canvas one follows his



THE HUNTER  
By Eugene Speicher

glowing center to the lightest point of whiteness and then comes back, by way of the tints of a pearl, to the colors and combination which belong to Nature.

There is yet another Academy group which furnishes interest to the art lover: the men who in one way or another have followed the theories of Cezanne. In the achievement of the



LANDSCAPE  
By Daniel Garber

*Courtesy of Grand Central Art Gallery*

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## ART AND ARCHAEOLOGY

group just described, the painter has gone to the furthest possibility in obtaining a diaphanous, more or less penetrable, brilliance. Sometimes, but not always, these men have sought fleeting examples of the effect of light. Many intensely interested in their production would feel that there was little more to be said with white pigment than these painters have spoken by way of their brush. The men who have yielded to the Cezanne theory are those who assert that underlying all incidents of light, or all action of the elements—or frequently in defiance of any period of time—there exists unchangeable subject-matter which possesses form, weight, and mass, and is a constant thing in itself, and, therefore, a beauty which deserves presentation. In the work of Eugene Speicher, of Leon Kroll, sometimes of the late George Bellows, and others of this belief, the effect of light has been more or less abandoned. For the sake of the plastic element in the subject, believing in its sheer beauty, these men transcribe not a literal likeness, but an arrangement, which is strengthened by elimination; a glowing pigment and a composition not always lovable but remarkably forceful.

The living Academician who deals with the figure in genre, and in outdoor portraiture, passes through the same field of endeavor; meets the same difficulties with his subject, and its reaction to light, that the landscapist encounters: The men who have achieved distinction in painting the figure include: Irving Wiles, who, at his best, might be classed as a close Sargent disciple; Wayman Adams, who carries brilliancy to a greater extent, and breadth of treatment to a greater freedom; Ernest Ipsen, who comes down to a more literal transcription

of the human likeness; Rittenberg, who transcribes to his canvases with dignity and appreciation many of the scholarly high-degreed university men; Leopold Seyffert, who at times almost dazzles one with his handling of textiles and



*Courtesy of Grand Central Art Gallery*  
AN OLD SPANISH WOMAN  
By Leopold Seyffert, N. A.

jewels; Ivan Olinsky, with a keen understanding of the feminine, and who has to his credit some of the loveliest of young womanhood; Douglas Volk, who has recently exhibited his marvellous picture "With Malice Toward None"; Lydia Field Emmet, so successful with her mothers and children; Jean MacLane, with her keen appreciation of her subject, transcribed almost invariably with individual treatment, changed according to the character of the sitter, lovable if her subject is a baby, charming if the theme presented is that of childhood, astonishing if carried past the age of youth, satisfying if she presents mothers and chil-



*Courtesy of Grand Central Art Gallery*

MRS. JAMES BLATHWAITE DRINKER  
By Cecilia Beaux

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## ART AND ARCHAEOLOGY



*Courtesy of Youngstown Museum*

THE NECKLACE

By Richard Miller

dren, and superb as she presents old age; and Cecilia Beaux who, year after year, has won for herself continued praise and appreciation and new devotees for her strength and versatility in portraiture. With a manner all her own, and with changing subject-matter delightful to anticipate, Helen Turner holds her admirers and retains a high place among the living Academicians. With quite as individual an attack upon his art as any of these, is John C. Johansen who, by his necromancy, secures not only a likeness but a marvellously beautiful surface, even when viewed by the inch.

Certain of the artists best known by figure painting treat their subject in other ways, and with their own consideration of light and pigment. Among these Karl Anderson presents the human figure with softened outline and from a maze of beautiful color. Richard Miller has a manner which involves out-of-door and indoor treatment. His painting of white presents more or less

the diaphanous and with it Miller is fond of presenting strong contrasting effects—a costume edged with black velvet, a chain of coral beads, tied into the canvas with red lips, pink cheeks and some toilet article in related shades. Frieseke for a number of years has experimented in white with his figure painting quite as much as any of the landscapists have done in the open. Charles W. Hawthorne, given as much to impressionism as any painter here described, at the same time presents in the most telling way his figure subjects. There are backgrounds of his which embrace phantom ships, vague landscape, rich blues and greens merged into a surface beautiful as the finest textiles. His women are quaintly gowned, and possessed of peculiarly fine faces, often of beauty and character of the late Renaissance. Few other painters present their subjects with the contemplative, introspective



*Courtesy of Grand Central Art Galleries*

"THE MADONNA OF THE HARBOR"

By Charles W. Hawthorne, N. A.



*Courtesy of William Ritschel*

OUT FROM THE FOG  
By William Ritschel

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LILIES, LANTERNS AND SUNSHINE  
By Helen M. Turner

*Courtesy of Grand Central Art Gallery*

attitude Hawthorne achieves, and in every instance, as nearly as it is possible, he eliminates the element of time. It is easy to believe that his pictures will hold their own for years to come because of this attribute.

Another chapter in the attainment of the living Academician is that of the marine painters. Those who know, insist that out-of-door painting increases the problem of the painter indescribably. When one pauses to consider the ocean as a surface which is to be transferred to canvas by way of a brush, and the human eye, and a

technic, the magnitude of the task may be sensed. The group of marine painters best known bring into their studies of the sea almost every phase of its existence: becalmed into a mirror-like surface, lashed into stormy fury, glistening in the light of the sun, darkly ominous as the result of a cloudy sky, mysterious and repellant at night, glorious and dazzling with the approach of dawn and the ascent of the sun towards mid-heaven, patterned by waves which swell and break in mid-sea, and thrown into an ever-changing design by the waves falling over each



MORRO CASTLE  
By H. D. Murphy

*Courtesy of Grand Central Art Gallery*

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other into circular arabesques on sandy beaches. With just as much variety these men portray the sea's sky. By dint of close inspection and a keen appreciation of the adamant quality of rock, they give additional charm and added character to their sea-pictures.

Waugh, with his rocky coves, ominous cliffs, forbidding sky and lowering horizon line; Dougherty,

man Dudley Murphy, is a delightful example of this kind. In this subject, Murphy has chosen to paint a sky made glorious by the reflection of a pink cloud leaping to its height motive by motive, and filling the circular dome of the sky almost to the zenith.

Gifford Beal in his "Montauk Point," presents a picture of great strength. By some, it might not be considered a



MONTAUK POINT  
By Gifford Beal

*Courtesy The Kraushaar Gallery*

with a surf pearl-like in its radiance, wet and colorful rocks, brilliant sky; Hobart Nichols, charmed by the quality of the breaking surf in its foamy whiteness; Ritschel, dealing less frequently with the beach and the breakers, but portraying to great advantage the cypress trees of the Pacific Coast as they thrust their roots into the cleft-riven rocks.

Many others occasionally exhibit a fine marine. "Morro Castle," by Her-

marine picture, but the close observer, noting the relation of the sky, the sea, and the shoreline, will instantly detect the presence of a vast watery expanse beyond the Point.

It is faint praise to assert of Charles Woodbury that he is unsurpassed in his pictures of mid-ocean. No one knows better how to put upon canvas the bulky mass, and the wet surface of those waves which have only each other to regard in their constant motion.



## ART AND ARCHAEOLOGY

No man today handles the sea upon such small canvases with greater skill. Woodbury always succeeds in catching the might and the ominous spirit of the deep, even when he presents it gleaming with sunlight.

In the marine painting of Emil Carlsen, shown in the Academy Centennial Exhibition, the observer will find a picture of strange beauty. The colors are but two, blue and white, and the delicately chromatic tones passing from white to blue and back again. With blue, Carlsen obtains his darkest masses; with white, he attains everything else. No feature of a good picture is missing in this painting. There is pattern; there are massed contrasts; there is distance; there is delicacy, but not at the expense of strength. But the chief charm lies in the simplicity of the means with which Carlson obtains so much; the greatness of the art is the painter's use of the element of mystery. The sea-surface is resplendent in its brilliance; the body of the water is defined by horizontal lines

which parallel the horizon, picturing an inrolling tide. Rising from the horizon, pale, penetrable clouds array themselves in whitened splendor. From the midst of this scene, which the artist has already carried far into the superlative of his pigment's power, the painter wishes to achieve the apparently impossible. To portray the figure of a Christ which would satisfy every observer is scarcely possible. Most certainly it would fail if it were attempted by means of a sharply drawn figure and well painted, clearly defined features. Carlsen, nothing daunted, with inimitable skill, lays hold of the two dominant components of his marine, blue and white pigment. Knowing well the power of mystery, and the mysterious power of suggestion, he combines the two in the figure, which is less in character of light and glory than the area about him, but which becomes at once the Christ who by faith walked upon the waters of the sea.

### PORTRAIT IMPRESSION: CLEOPATRA

*I, Cleopatra, queen of Egypt, queen  
Of more than Egypt—yea, of Italy—  
Send back the tyrant emperor's decree  
In ragged strips with kisses laid between!  
"Rome will no longer pander to the guile  
Of one whose heart was ever alien"—  
Well said, Octavius, faithfulest of men  
To hate; unfaithfulest to thee, O Nile!  
Caesar is dead, and Antony, and they,  
The Ptolemies . . . Ah, sweet dent on Afric sand—  
The foot, the thigh, the breast, the head, the hand,  
Of one haled back to Rome by mandate. Nay!  
Lest Italy lose thrice an emperor  
Come, velvet asp, thy wicked tooth therefor!*

—Margaret Tod Ritter.

# THE OLDEST BUILDING MATERIAL

## SOME NOTES ON THE HISTORICAL AND CONTEMPORARY SIGNIFICANCE OF HOLLAND BRICK TO AMERICA

By CHARLES W. BONNER, JR.

*Illustrated with drawings by Sidney R. Jones*

**A** LONG the sturdy banks of Holland's numerous waterways there has been found, for as many years as men have known anything at all about the tulip kingdom, a deposit of rich clays of varied hues. This soil, humble enough looking in its native resting place, has nevertheless been more valuable commercially to Holland than all their gold and silver mines to the United States and all her diamond mines to South Africa.

For of this soil is made Holland brick, a brick of natural colors, famous the world over for its mellowness and beauty. On the wealth of her clay Holland has builded, even more than by the famous skill and daring of her merchant navigators, her great position in world trade. For centuries, the principal industry of the tight little kingdom has been the production of face brick, and for all this time Dutch brickyards have had a practical monopoly in the supply of this fine material to the whole world.

Indeed, the historic connection of Holland with the United States rests principally in the two traditional enterprises of the Dutch—the pioneering of her sailors and the transportation of the first imported building material to this country. Three hundred years ago Holland brick was first brought to American shores to play its part in the founding of the settlement of New Amsterdam. Today Holland brick is playing its part in the further development of the great city which sprang

from that first small outpost in this country of an ancient Dutch civilization. And it is a testimonial to the excellence of the material that many of the old Dutch houses in the New Amsterdam of the Dutch settlers still stand in the New York of eighty races, and that the condition of that brick is not observably or actually inferior to the brick now being used in the construction of great modern apartment houses. Nor, conversely, do the new bricks lack any of the mellowness and atmosphere of age possessed by those laid up 300 years ago.

It is futile to try to estimate the antiquity of the Holland brick industry. The peculiarly rich clay has always been there, and the beginning of its manufacture into brick is lost in the misty past of the ancient kingdom. When recently asked this question, a distinguished Hollander replied: "How old is recorded history?" But whatever the age of the manufacture, no matter how many generations it has been passed down from father to son in the 1500 brickyards of Holland, the shrewd Dutchmen have never suffered the secret of its manufacture to leak out. Such general methods as pertain to the making of all sorts of brick are, of course, the common property of the world, but the Hollanders have a secret process of baking which is said to contribute much to give to their brick that which none other can possess—a soft texture, a rough-hewn effect, and complete free-

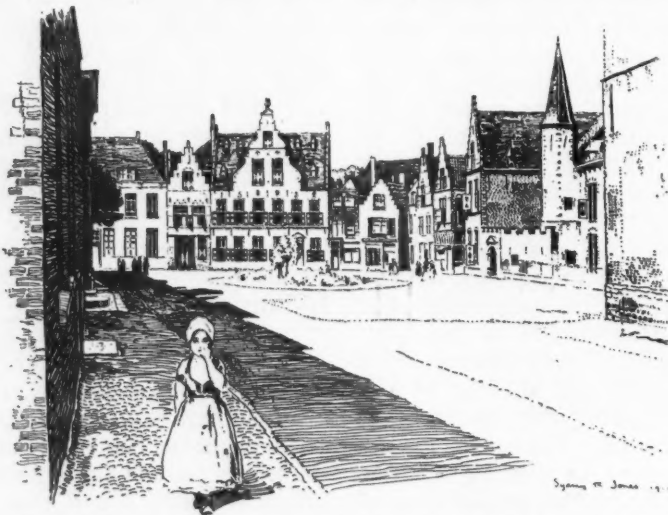
## ART AND ARCHAEOLOGY

dom from any artificiality either in coloring or shape.

Holland has ever been known for its picturesque, old-world atmosphere. It suggests at once windmills, quiet waterways, flowers, dykes and carillons—but, most of all it is reminiscent, alike to the real voyager or to the mind-traveller, of centuries-old buildings, having an indescribable harmony and restfulness which seems to contribute

available to the painter of pictures—the soft mellow tones running from old golden yellow to a rich shade of purplish red.

Holland is veritably a museum dedicated to a perpetual exposition of her brick. Its possibilities are infinitely reviewed in buildings of all sorts, from the dignified State House and the town mansion of the merchant prince to the villagers' picturesque grouping and the



THE IRREGULAR PATCHES OF BLUE SKY SEEN BETWEEN THE HOUSES OF SOFT BLENDED BRICK AFFORD ONE OF HOLLAND'S MOST PECULIAR AND VIVID ATTRACTIONS. MIDDLEBURG, ZEELAND.

to and partake of the very nature of the people. All these buildings, from the tiniest home to the world-renowned bourse in Amsterdam, are built of brick—Holland's own brick, which has been made, for hundreds of centuries, from natural colored clay by slow, careful hand processes. These secret baking processes enable the careful Hollander to produce harmonies of subtle and varying colors which have caused it to be said that to build with Holland brick is to "paint" with stone. Surely the pigments are as varied as those

farmer's quaint cot. The quality of the brick appears to lend itself as well to the dignity of formal edifices as to the informality of the cottage. Observe its use in the noble and elaborate "Goudkantoor" at Groningen, dated 1635. Here is reflected the Renaissance influence, highly decorative in character. It is of Holland brick and stone, illustrating well the availability for combination with other materials of Holland brick. Or consider the graceful dignity of the sixteenth century façade of "Scotch House" at Veere,

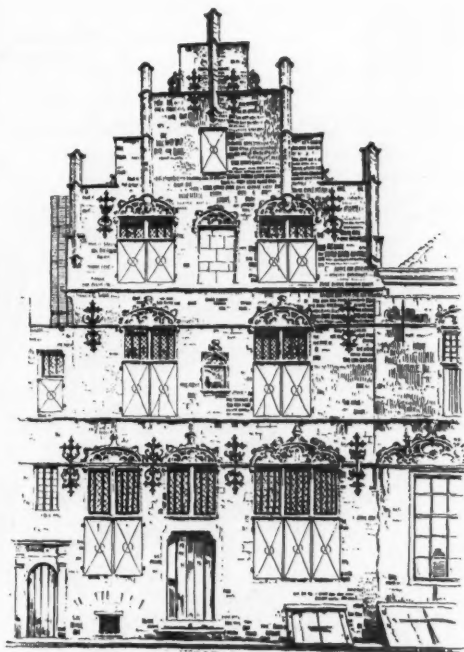
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Zeeland. Then visit the "Balans" at Middleberg, Zeeland. There you will find Dutch brick in a grouping which is delight of informality. While there is complete harmony between part and part, no two buildings are alike. One house is higher than its fellow; one comes forward over the paved way, another recedes. Doorways and windows are conveniently, but by no means evenly, disposed, and gables of differing shapes break the roof lines into alternate patches of old brick and blue sky. The whole impression is one of colorful and picturesque irregularity, the genius for which was developed by Dutch architects from the very nature and variety of their building material.

This genius, this architecture, this material the early Holland settlers brought with them to New Amsterdam and other Dutch colonies, and so

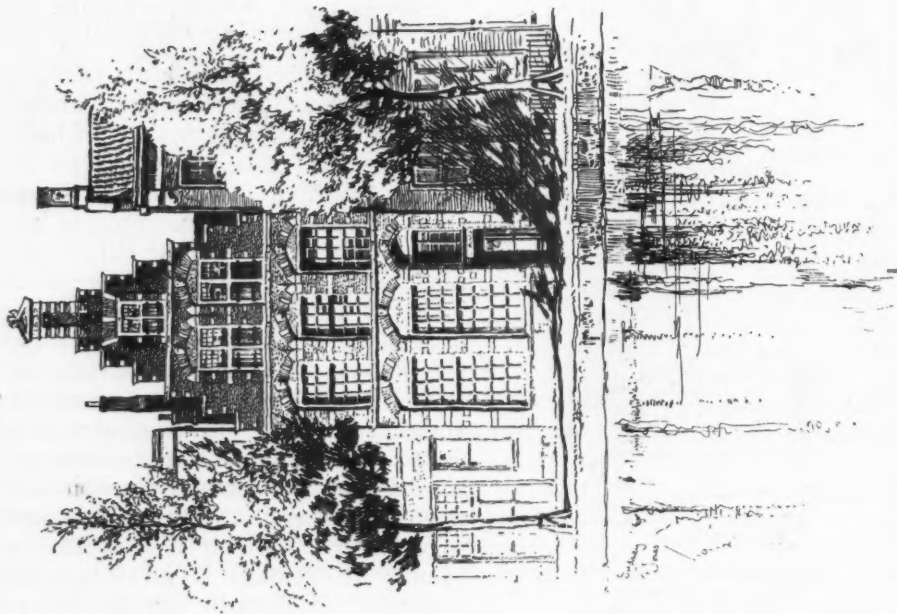


GRONINGEN'S "GOUDKANTOOR," DATED 1635, INTERESTING FOR THE COMPLEX TREATMENT OF GABLES, WALL DECORATIONS AND THE MAIN DOORWAY.

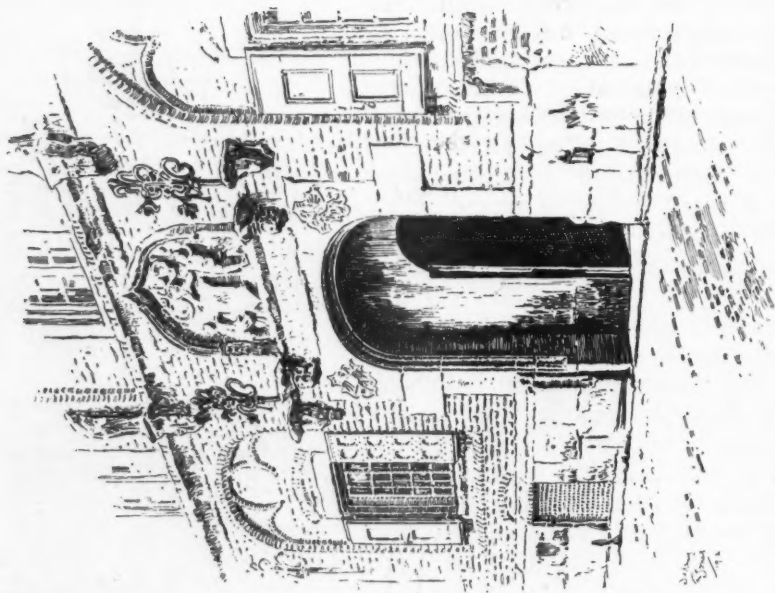


THE SCOTCH HOUSE, AT VEERE, IN ZEELAND. THE WINDOW-HEADS ARE UNUSUAL IN HOUSES OF THIS PERIOD.

firmly intrenched their ideas that succeeding generations of English, French, Spanish and polyglot notions of building have never quite obscured the Dutch tradition. And this is despite the fact that, after the conquest of New Amsterdam in 1674 by the British, and until about five years ago, there was a practical cessation of the importation of Holland brick to this country. But the lesson of Fraunce's Tavern and Pell Manor has not been forgotten and, in recently reconstructing parts of old New York, modern architects have turned back to the material with which the first shelters on Manhattan Island were constructed. Of these, Witherbee Manor at Pelham is an interesting example. It is built on the site on



A HOUSE IN HAARLEM DATING FROM 1637, A DOZEN YEARS BEFORE LORD PELL COMMENCED HIS MANOR HOUSE AT WHAT IS NOW PELHAM MANOR, NEW YORK. THE ARCHITECTURE WAS SIMILAR.



THE MATURED ARCHITECTURE OF THE SIXTEENTH CENTURY IS WELL ILLUSTRATED IN THE TOWN HALLS OF SUCH CITIES AS NIJMEGEN. DATED 1544.

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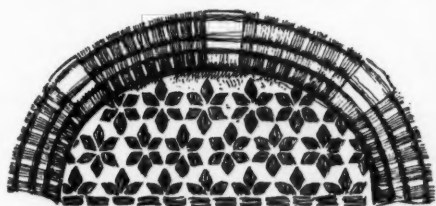
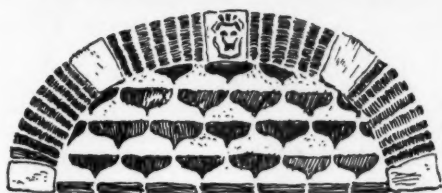
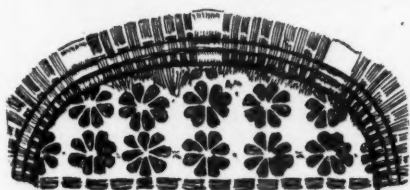
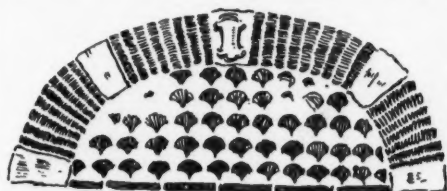
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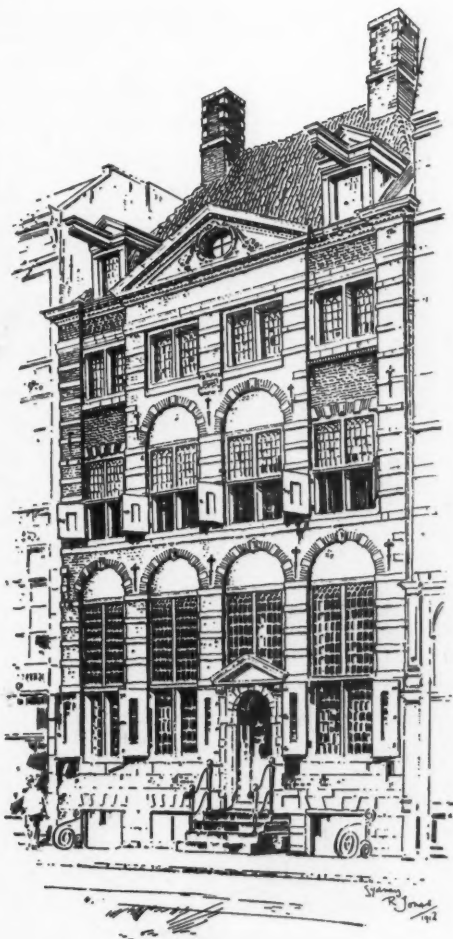
## ART AND ARCHAEOLOGY

which Lord Pell, in 1655, built his mansion, likewise of brick imported from Holland.

The renaissance of the lofty East River bank in New York has been another occasion for the architect of taste to recreate a nearly departed atmosphere, aided by the use of Holland brick. Here, in 1763, William Beekman, of Dutch descent, built Beekman Mansion, on the high, rocky bluff, commanding a magnificent view of the river. The mansion was inti-



ONLY A COUNTRY ACCUSTOMED FOR CENTURIES TO THE USE OF BRICK COULD PRODUCE SUCH VARIED DESIGNS IN MOSAIC AS DOES HOLLAND.



THE OCHRE-COLORED BRICK OF REMBRANDT'S HOUSE IN AMSTERDAM (1606) IS IDEALLY SUITED TO THE MEMORY OF THE GREAT ARTIST.

mately associated with the early military and social life of the city. It housed, during the revolution, the British Generals Howe, Clinton and Carlton and served as a courtroom for Nathan Hale's trial. The section subsequently passed through many vicissitudes until, over 150 years after the building of the original Beekman Mansion, the river front has again become



FRAUNCE'S TAVERN, ONE OF THE EARLY DUTCH BUILDINGS IN MANHATTAN, IS STILL A DIGNIFIED AND EXCELLENT EXAMPLE OF HOLLAND'S ARCHITECTURE.

fashionable. The new Beekman Mansion, just completed, is appropriately constructed of Holland brick, recaptur-

ing something of the spirit of the original burghers who first inhabited the cliff.



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## WITH HORACE IN VENOSA

By ELIZABETH HAZELTON HAIGHT

**I**T rains. I have piled the logs higher on my study's hearth and while I watch the dancing flames, my thoughts turn not to Soracte white with snow as Horace saw its ridge from his Sabine hills, but to a little town high in the southern Apennines whither I made an Horatian pilgrimage. I had spent many days in Tibur on the hillside, listening to the music of the Anio's falls, and I had often walked along the Licenza rivulet into that retired vale where the peace of the Sabine farm still lingers. So from intimacy with the country scenes which inspired so much of the bard's serenity, I formed a wish to see the nature setting of his infancy and childhood. One late August I resolved to go to Venosa.

Once determined, I was undismayed by the time-table, which gave me a trip of fourteen hours from Naples, and wrote at once for a room at the only *albergo*. I must have signed my name merely with my initials, for the reply which came with its effusive *carissimo amico* indicated that the proprietor, Nicola Lettini, was not expecting a lady! With true Italian courtesy,

however, on my arrival he did not betray surprise or regret.

I had my first view of Horace's Vultur from the train at sunset—a long ridge with eight peaks against the orange sky. At Rocchetta, Horace's river Aufidus—the Ofanto now—showed a silvery curve in the moonlight,

and I could hear its waters rushing under the bridge—gently, though, and not with that roar of the bull which Horace must have heard in the time of spring torrents. Darkness at Venosa. A long ride from station to town in a crowded *carrozza*. Then kind Signora Lettini to make me welcome in the most primitive of inns. My room had stone floor, tiny balcony, and a strange mixture of furnishings: large rosewood table with marble top, granite-ware stand for washing,

painted tin bed decorated with Cupid and Psyche! My amusement at them made me patient during two sleepless nights. I should have brought my sleeping bag. Besides the pests, street sounds began early: donkeys braying, babies crying, women chattering, a band playing. By seven I was up and dressed, and while Signora Lettini was preparing



THE CATHEDRAL OF VENOSA.



PIAZZA D'ORAZIO IN VENOSA.

*caffè latte* for me I went up some stone stairs out of the dining-room. From a tiny terrace I rediscovered Monte Vulture, a long, bare ridge clearly defined against the sky over the rose-madder tiles of the house-roofs.

While I ate my breakfast of bowl of *caffè latte*, brown bread and white grapes, six-year-old Paulina Lettini regarded me timidly with huge, wondering black eyes, then brought me her note-books and reader to show me her school-work and read aloud for me very nicely. But alas! she did not wish that day to hang her satchel over her left arm and carry her writing-tablets to the village school, and she was punished and wept loudly while her hair was

brushed, her dress changed, her shoes polished. Then her mother relented and let her accompany her father and me on our sight-seeing.

The hotel business was not pressing at Venosa, I judge, for good Nicola Lettini devoted himself to me during the two days of my stay. He is a man like Horace's industrious Apulian, simple, whole-souled, kindly, large of frame, bronzed of face, with a personal dignity that dominated patched trousers and collarless shirt. As we went about, everyone seemed to respect him.

The antiquities of the town are not Roman, for there are scant traces of the Venusian colony planted there in the



MELFI ON MONTE VULTURE.

third century B. C., as a buffer state to prevent incursions of fierce Apulians or Lucanians over the highway to Rome. The very stones of the amphitheater were taken for the building of churches, and its arena lies but faintly outlined in the grass near Santa Trinità. At one end of the town is the Benedictine abbey church of Santa Trinità, founded by Robert Guiscard and consecrated by Pope Nicholas II in the eleventh century. Here is the impressive tomb of Robert Guiscard's first wife, Alberada, one of the glories of Venosa, as an inscription painted on the wall records:

*Urbs Venusina nitet tantis decorata sepulchris.*

"The city of Venosa is resplendent with the decoration of her great sepulchres."

The simple elegance of Alberada's tomb justifies the line. More beautiful than the earlier Santa Trinità are the ruins of the twelfth-century church adjoining it. This never finished *badia* is in the form of a Latin cross, with the main nave flanked by six Corinthian columns on either side and closed at the end by an ambulatory and three apsidal chapels. The building material taken partly from the Roman amphitheater nearby, partly from the sepulchral stones of a Hebrew cemetery of the ninth century, make the *badia* a strange palimpsest of Venosa's history. The beauty of the unroofed ruin is enchanting to one standing inside its walls, gazing at the warm brown stones, the little triple belfry, the richly



## ART AND ARCHAEOLOGY

crowned columns, with sunlight slanting across them to the green grass floor.

Near Santa Trinità is the small modern church of San Rocco, which I loved for the little dog mounted on the apex of the pediment. When San Rocco had the plague and lived in the desert, this little dog brought him food, so while the Saint (in his statue inside) shows the distressing mark of the pest on his leg, the faithful beastie in front of him cheerfully lifts a piece



A STREET IN VENOSA.

of bread, and is glorified on the pediment without. I like holy recognition of animals' virtues, and prayed more reverently when I knelt in the chapel on top of the Gran San Bernardo pass because the side wall had a painting of one of the great dogs who had rescued a poor human from the Alpine snow.

At the other end of Venosa is the Castello, built by Pirro del Balzo in the fifteenth century, a huge pile of brown stones with four massive round towers at the corners, architecturally not unlike the Castel Nuovo of Naples. It was this same Pirro who built the cathedral of Venosa, whose campanile crowns the town. The treasure of that

is not the line of portraits of the Archbishops of Venosa in the Sacristy—obligingly displayed to me by two canonici, elegant in crimson and lace—but the marble portal to the Chapel of the Sacrament with its fine arch, delicately carved cornices and pilasters with Cupids on their bases.

In the Piazza of the Duomo and the Municipio great preparations were going on for the approaching festa of San Rocco: grand-stand being decked with gaudy bunting, merry-go-round erected under the surveillance of hundreds of children's eyes. All the life of Venosa goes on in the streets. I saw women and young girls sewing and knitting woolen stockings, mothers nursing their babies, men cobbling leather shoes, cooks preparing vegetables for dinner, plates of tomato sauce cooking in the sunlight. When Lettini saw my interest in modern life as well as ancient, he took me on a little *gita* beyond the town, first to a pottery down the hill where the proprietor, a man with a fine, worn face, was making plates on a potter's wheel which he worked with his foot. Seeing a discarded heap of tiny oil lamps, in the corner, I was tempted to quote to him Horace's

*"Amphora coepit  
institui; currente rota cur urceus exit?"*

and paraphrase: "You began to make a lamp. Why from your running wheel now comes a plate?"

He saw the question in my eyes, and while he was telling me regretfully that Venosa has electric lights now, his hands deftly fashioned on the wheel a little lamp of charming ancient shape like those in the corner. I bought some of them, and he presented me with a pottery bank as a *ricordo*—a courtly gentleman in his clay-covered clothes.

## ART AND ARCHAEOLOGY

From the pottery we strolled out into the country for pictures of Vultur and that I might see the wealth of the region: luxuriant grape-vines heavy with clusters, blackberry vines, fig trees, almonds, olives, apples. Venosa is no longer a parched land, but rich in produce. We talked it all over as we sat later in the Piazza d'Orazio sipping our *granatina* at the Café Centrale. Horace himself looked benignly down on us, for a bronze statue of the poet by D'Orsi stands in the center of the square, fulfilling Horace's wish that his fame should be known where the violent Aufidus roars and Daunus, king of a parched land, once ruled over a country folk.

The lines were in my mind as Lettini began to talk. I heard him telling a commercial traveler at the next table that I was a *professoressa della lingua latina*, who had come to Venosa because Horace was born here. "You know he was just a poor man. His father was a slave at first, then was in government service, but he left in the night (!) and went to Rome. His mother," here he lowered his voice and I could not hear what was clearly scandal, much as I should have liked some information about Horace's unknown mother. Lettini continued audibly: "Horace wrote a great deal about drinking, and he never could talk at all without drinking first. Then how he did talk!"

The poet's art of enjoyment as seen at Venosa! Yet Lettini had a better thought than that as he ruminated over our day. "Signorina," he said reflectively, "you have seen that Venosa produces everything the people need. You have seen for yourself the trees and the fruit and how we make everything we use. For my part, I wonder why Horace went to Rome. Of course,

Rome has her antiquities and those interest you because you are a *professoressa*, and it is a *bella città*. I have been there and have seen it. But here one lives!" There spoke Horace's true Apulian, contented with little, happy in his lot.

And yet, I mused, Horace's father had a larger vision than Paulina's and though he was a poor man with a lean little farm, he was not content with the village school of Flavius, but had the courage to take his boy to Rome to be



SANTA TRINITÀ, VENOSA.

taught the arts in which any knight or senator educates his sons. And there, taking his young son to school and escorting him home, he not only protected the chastity of his life amid city temptations, but taught him simple standards of conduct by stories of the great men whom they passed. With reason Horace said of him: "While I am in my right mind I never would be ashamed of such a father." To him Horace was indebted for his appreciation of great Rome and then of fostering Athens, where he went to learn philosophy in the groves of Plato's Academy and to imbibe that spirit of freedom which ranked him with Brutus in the civil war after those fateful Ides of March when Julius Caesar fell.

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How could Horace's father, an Apulian peasant who had been a slave, have had such a vision of the value of education for his young son as to take him to Rome and send him to Athens? Horace's own sketch of the Apulian farmer, Ofellus, may help explain the character and mentality that were born and bred in these mountains. For Ofellus, who, like Horace's father at the time of the confiscations after Philippi, lost his farm and became an hireling on the fields which he had once owned, had a stable philosophy to support him and his sons: that wealth consists only in what man can use; that health is the fundamental blessing; that the divine spirit may be kept unclogged by temperate habits of life and by the courage which presents valiant breasts to fortune's darts. Horace saw what mountain air and work on the soil can do for men.

When he had become the great poet and was travelling as a distinguished guest in Maecenas's diplomatic suite on the journey to Brundisium, Horace must have had poignant memories as he lifted up his eyes to the "well-known Apulian hills"—thoughts of the beauty of scene which had made the background of his childhood, and of that wise, kindly father he had lost.

I still have the little *conto* (bill) for my stay in Venosa. At the top an elegant (if inappropriate) *cameriere* in swallow-tail coat points to the heading "Albergo ristorante, Nicola Lettini, Venosa"; below in the struggling handwriting of the good-

wife are the expenses, in centesimi, of my *caffè latte, frutta, minestra, pane, vitello, insalata*, and *alloggio* for 2 sere; total, for two nights and two days, lire 69.20, including the *bolli* with the head of the King of Italy upon them. As I was curiously trying to make out the writing, the signora asked me timidly if I thought it was too much, adding that I had ordered meat, which was expensive! I could never have explained to her what happiness I had received at the cost of three dollars.

I had been deceived in only one particular, and that by Horace himself. He had led me to suppose that his mountain was close by his Venusia, declaring that as a mere babe he had strayed away and been lost in Vultur's woods, so that it was a marvel to all those who dwelt in the high nest of Acherontia, or the glades of Bantia or the rich fields of low-lying Forentum, how he slept unharmed by black vipers or bears; how he was covered by sacred laurel and myrtle, a child surely courageous because of the god's pro-



THE OFANTO RIVER, HORACE'S AUFIDUS.

## ART AND ARCHAEOLOGY

tection. Lettini had pointed out to me these three small towns on Vultur's slopes, but no young child could have covered the many kilometers between town and woods. Perhaps ancient Venusia was nearer the mountain. Certainly I had to betake myself to Melfi to get any adequate pictures of the great ridge.

Melfi was not Horatian but beautiful. Its hill is crowned by an Angevin castle of the thirteenth century. Brown houses climb the hill toward it, and at the time of my visit, in every angle outside the houses, in every Piazza, men, women and children were husking corn—the *Gran Turco*, so that the brown town was illuminated by piles of pale, straw-colored husks, heaps of orange ears of corn, and level orange stretches of the shelled grains. Of course, I visited the Duomo, the Municipio—where there is a fine Roman sarcophagus of the time of Claudius or Nero—the beautiful portals of various

churches, and the gates in the old wall. But what I came for was the mountain; and here I was on its wooded slope. Just as I was taking a picture of its peak outside the Porta Venosina two small goatherds arrived with their charges and obligingly made the foreground of my picture. In that idyllic view of the life of the young peasant and in the spirit of Horace's second Epode, I was inclined to think that Lettini was right and that Venusia or the Sabine farm has something that Rome cannot give. "Happy the man who, far from business, like the early race of men . . ." But Horace was the first to remind us that Alfius, the would-be-farmer, has to return to civilization, and Horace himself learned at Rome that living happily is an art, acquired not from environment, but from knowledge of life in the past and in the present, self-communing, enriched sensibilities, and resolute acceptance of the world as it is.



### LINES ON AN ANCIENT COIN

*It bought white bread for a foreign prince  
And tarried awhile in Rome,  
And nestled close with the copper coin,  
In a box, in a beggar's home.*

*Then it lingered long with a shining throng,  
In a money-lender's stall,  
Ere it helped to ransom a captive chief,  
Held prisoner in Gaul.*

*So it passed through numberless, grasping hands,  
Until, worn bright and smooth,  
'T was dropped with a ring, on the oaken board  
Of a carpet-vendor's booth.*

*Here it lay but a little while  
Till it was melted down,  
And beaten into the golden rim  
Of a mighty Caesar's crown.*

*And now it lies in a crystal case,  
Two thousand years away,  
And the Latin scholars gape and gaze,  
Nor know of the far off day*

*When it bought white bread for a foreign prince  
And tarried awhile in Rome,  
And nestled close with the copper coin,  
In a box, in a beggar's home.*

VINCENT COSTELLO.



## THE "MOUND BUILDERS"

By DAVID I. BUSHNELL, JR.

WITH the recent discovery of remarkable burials in an ancient mound in Ohio, public interest has been aroused regarding the identity of the builders of the innumerable mounds and other earthworks which formerly stood throughout the eastern portion of the United States. It is an interesting subject, but not one of such mystery as is so often believed.

When the pioneer settlers entered the "western country," beyond the mountains, they encountered the ancient works which were then so numerous in the valleys of many western streams. These varied in size and differed in form; many were covered with a heavy growth of timber, similar to that on the surrounding areas, and gave no indications of recent origin. The Indians with whom the pioneers came in contact could not tell when, nor by whom, the works had been constructed, and as a consequence of this lack of knowledge the ancient remains were soon regarded as having been reared by a people who had preceded the Indians; a people who had occupied the country many centuries ago, and had become extinct. To this mythical race the name "Mound Builders" was applied, a term now seldom used, and only by those who prefer vague uncertainty to indisputable truth.

Before the coming of Europeans, eastern North America was occupied by many tribes forming distinct groups, connected more or less linguistically, and whose ways of life were influenced by their varied environments. The diversified burial customs of the tribes of the several groups; the custom of some in erecting town-houses on arti-

ficial elevations; and the protection of villages by encircling embankments and palisades, were causes which resulted in the erection of mounds and earthworks of varied types.

The early writers failed to mention having witnessed the actual erection of even a single example of these earthworks. Nevertheless there is ample proof that many such works were reared long after the Spaniards traversed the southern part of the country during the first half of the sixteenth century. Objects of European origin have been recovered from mounds throughout the southern region, within the territories of the ancient Choctaw, Chickasaw, and Creeks, and in the northern part of Florida, the home of the Timucuan tribes, the first encountered by the Spanish invaders. Such material has been discovered not only in the upper of the strata mounds, where glass beads and small ornaments could readily have been associated with late burials, but weapons and other objects of foreign make have been recovered from the lowest parts of some of these structures, thus presenting proof that the objects were in the possession of the builders of the mounds before the latter were erected. The several tribes just mentioned occupied the region in 1540, where they had doubtless lived through many generations, and where they continued to remain for three centuries. Consequently the Choctaw, Chickasaw, and Creeks; the Cherokee to the north and the Timucuan to the south, were the principal "Mound Builders" of the southeastern section of the present United States.



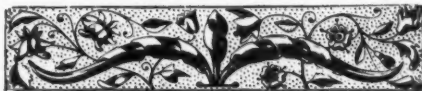
## ART AND ARCHAEOLOGY

The Iroquoian tribes of the north, whose principal settlements were in the present State of New York, occupied strongly fortified villages. The protection consisted of one or more rows of palisades with encircling embankments and ditches. The bark-covered structures of the villages and the many palisades, all of a perishable nature, have crumbled and fallen away, but the embankments and trenches remain to indicate the positions of the ancient towns. A few small burial mounds are encountered in the vicinity of some sites, probably built by the people who lived within the inclosures. Continuing westward from the historic sites are others—older villages—possibly occupied by earlier generations of the same people.

Southern Ohio was the home of a sedentary people who occupied that fertile region for a long period. They constructed great embankments of earth with remarkable exactness of form and proportion. They made ornaments of stone, copper and mica, not surpassed by those of any other part of the country. They sculptured stone pipes for smoking on which they represented birds and animals in life-like attitudes and with remarkable precision. These people were undoubtedly the ancestors of the present Siouan tribes—Osage, Kansa, Omaha and others of the related group—who, for unknown reasons, abandoned their ancient habitat, moved westward and became hunters. The innumerable

small burial mounds of central Minnesota are known to have been erected by other Siouan tribes who occupied that region two or more centuries ago.

During historic times the majority of the southern tribes have remained within a comparatively limited area, but in the north there has been much moving about. Necessarily during the preceding centuries there were similar movements—migrations of whole tribes from place to place. Such movements may have required many years or even generations. This explains the occurrence of several forms of burials, of different types of mounds, and of implements and objects of various shapes and materials in the same region, often closely associated, but which suggest the work of peoples who differed in manners of life. Assuming the native tribes to have occupied the country for hundreds of years before the coming of Europeans, the conditions mentioned would certainly have resulted, and were it possible to know the history of the tribes, and the courses of their movements during a few centuries preceding the year 1500, it would be possible to identify the builders of the vast number of earthworks, other remains and indications of human occupancy, encountered in the Mississippi Valley and eastward. As yet nothing has been discovered within that region that should not be attributed to the ancestors of the Indian tribes as known to history.



## NOTES AND COMMENTS

On October 29, accepting for the American people the gift of a handsome equestrian statue of the liberator, General José de San Martín, presented by the Argentine Republic, President Coolidge paid a remarkable tribute to Latin-American statesmanship. He said, in part: "To the scholarly statesmanship of the Latin-American nations the world owes a debt which it has been too tardy in acknowledging. The truth is that they have demonstrated a peculiar genius in the realm of international accommodation and accord. The high and humane doctrines of international relationship expounded by such men as Calvo, Drago, Bello, Ruy Barbosa, Rio Branco and others are now recognized universally. The record of arbitrations, mediations and adjudications among the Latin-American countries constitutes one of the fairest pages in a century's effort to eliminate the causes of war." Ambassador Honorio Pueyrredón, in presenting the statue, felicitated his own people upon its acceptance in the capital in close proximity to that of Washington, for whom the Argentine patriot had always had the highest esteem. The monument is the only memorial in the capital to an alien not connected with the history of this country. The ceremonies were presided over by Dr. L. S. Rowe, Director-General of the Pan-American Union.

The Louvre in Paris is rejoicing over the acquisition of a fine statue of Sesostris (or Senwosre) II, king of the XIIth Dynasty. The statue, with several others of less importance, was excavated from the ruins of a temple northeast of Karnak, according to press reports. The statue is of unusual importance since it is a portrait and not a mere conventionalized memorial.

The bust of Augustus St. Gaudens in the rotunda of the library of New York University was unveiled on November 17 with imposing ceremonies which marked the formal acceptance by the National Academy of Design of the pantheon to artists created some five years ago at the University, and which has since become known as the Hall of Remembrance. The ceremony was part of the Centennial Celebration of the Academy. The President, Edwin H. Blashfield, delivered the principal address, and a distinguished company of painters, sculptors and architects attended. The Hall of Remembrance is not to be confused with the Hall of Fame, with which it has no connection whatever. The St. Gaudens bust is by John Flanagan, friend and pupil of the great sculptor.

Mr. Arthur Upham Pope, advisory curator of Near Eastern Art for the Art Institute of Chicago, writing from Paris recently to a friend, makes the following interesting remarks regarding his discoveries in Persia: "I found evidence of Sassanian art continued for several years in Persia after the Muhammadan conquest. I found at Rei a beautiful Sassanian rondel of a hippo-kampf, very much like one of the Sassanian rock-carvings at Tak-I-Boston, though of somewhat less elegant style. The piece I found probably dates from the 8th or 9th century . . . I found a piece of fine glass in Sassanian style, the first known so far, and one extremely magnificent Sassanian brocade, also probably

of the 8th or 9th century. This came out of a grave, the contents of which we can roughly date by a textile fragment which . . . has an inscription showing it to be a robe given by one of the khalifs to the wearer. The date . . . seems to be 722. Among other things of archaeological interest were some red pottery with simple incised designs apparently of very early date, and several pieces of pottery of Alexandrian times: black figures on light red and a number of pieces . . . such as are illustrated in the last chapter of Perret and Chipiez' *L'Art Antique de la Perse*. I got many interesting and beautiful things of the 10th and 11th centuries, and some beautiful late 16th century textiles, but these are less important.

"Professor Herzfeld made many extremely important observations, and his trip took him through Afghanistan and a great part of Persia. Near Nishapur he discovered the tomb of Firdausi [Abul

Casim Mansur, 939?-1020] which has, of course, created a tremendous sensation in Persia. From his observations in Persepolis, he concluded it was true that the city was destroyed by fire (by Alexander), as the legend goes. I found an interesting Parthian statue of great dignity that had recently been uncovered in southeastern Persia; also a very interesting and unusual Scythian bronze."

A letter to the *New York Times* upon the general subject of mound-burials, calls attention to the antiquity of the custom, its use in Asia Minor, Southern Russia and Scandinavia, and cites the oath of Achilles at the bier of Patroclus:

"Herodotus mentions the barrow of Alyattes, the father of Croesus, and Mr. Hamilton in his 'Asia Minor' says it took him ten minutes to ride around the base of this tumulus and thought the circumference nearly half a mile. Homer, too, mentions the burial



STATUE OF GEN. JOSÉ DE SAN MARTÍN.  
Presented to the United States by the Argentine Republic.

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mounds. After the death of Patroclus, when Achilles was asked to wash from him the stains of blood, he denied them, and said: 'Nay, verily by Zeus, who is the highest and best of gods, not lawful is it that water should come nigh my head or ever I shall have laid Patroclus on the fire, and heaped a barrow, and shaved my hair, since never again shall second grief thus reach my heart while I remain among the living.'"

### THE AMERICAN SCHOOL OF PREHISTORIC RESEARCH

The fifth summer term of the American School of Prehistoric Research opened in London on June 23 and closed in Brussels on September 25. While the School is intended primarily for students who are interested professionally in prehistory, provision is also made to assist amateurs. Thus the fifteen students during the past summer were about equally divided between the two classes.

The program was so arranged as to touch upon every phase of prehistory and to include six countries: England, France, Spain, Switzerland, Germany, and Belgium. The group visited forty-four museums and seventy-seven prehistoric sites. Many of these sites have been set aside as national monuments and are left in such a manner as to continue to tell their story to future generations. Of the eighty-eight conferences given, thirty were by the Director and fifty-eight by forty-two different specialists.

Perhaps even more important than contact with these foreign authorities is the opportunity to dig. The School has the exclusive right to excavate a cave and rock shelter known as Castel-Merle near St. Léon-sur-Vézère (Dordogne). This is the site which has been leased for a term of years by the Archaeological Society of Washington. In addition the students dug by invitation for shorter periods in the celebrated cavern of Altamira, Spain, where one of the students, Mr. F. W. Aldrich, found a piece of amber in deposits of the Upper Paleolithic Period. At Cortaillod and Auvernier on Lake Neuchâtel, and at Kollersumpf on Lake Zug, they had experience in pile- and moor-village exploration covering the Neolithic Period as well as the Bronze Age. They also dug for a while in a Swiss Bronze-Age site, on land, an English Paleolithic gravel pit, and in Belgian village sites and workshops representing two phases of the Neolithic Period.

Actual contact with excavations of Iron-Age culture being carried on by others was had at two localities. The National Museum in Zurich uncovered for our special benefit two tumuli of the early Iron Age known as the Hallstatt Epoch at a site near Ossingen. The other was a chance occasion: while on an excursion with Professor Tschumi of Bern, we came upon three workmen who, in digging a trench for a sewer, had just uncovered two human skeletons—one of an adult female, the other of a child. It was our good fortune to be able to assist Professor Tschumi in the removal of the bones and the objects buried with them, including fifteen bronze brooches, two bracelets of yellow glass, several large amber beads, and a bone point. The bronze brooches were of a type which made it possible to refer the burials to the second half of the Iron Age, known as the Epoch of La Tène (about 300 B. C.)

GEORGE GRANT MACCURDY,  
Director.

The fifth annual Exhibition of the Louis Comfort Tiffany Foundation was held at the Art Centre last month, and presented several paintings of more than

usual interest, the work of students recently returned from European trips. The Foundation not only offers residence during six months of the year to the more talented of the younger artists, whether painters, sculptors or craftsmen, but assists them to gain a foothold in the art world and gives to its members, past and present, the opportunity of participation in its annual exhibition.

Three red-figured Athenian vases of unusual importance have recently been acquired and are now on exhibition by the Metropolitan Museum in New York. The Museum *Bulletin* says in part of them: "Foremost is a magnificent *krater* with volute handles, set on a separate stand and rising to a total height of 26 inches (66 cm.). The whole is a beautiful composition, comparable to an architectural design. The varying widths of the mouldings on the neck and the foot, and the contour of the ribbed body and high handles [partly restored] form a complex, harmonious scheme. . . . The decoration is adapted to accentuate and give full value to its various parts. Interest centers in the figured decoration. The subject is Dionysos, with his gay following of Satyrs and Maenads. . . . The drawing of the figures is very delicate. . . . the style that of the second half of the fifth century. . . . The names. . . . are added in white letters, now considerably faded—Σίμος (illegible), Κώμος, Διονύσος, Χορίλλος, Εγχεχορα, Σαθ[ο]ν; on the other side, from left to right: Ευρυπύλη, Σίμος, Ευρυπύλη, not preserved, Κολμωδία, [Κ]ομοδία, Σίμος. In subject and style these scenes can be connected with three calyx *kraters*—in the British Museum, in the possession of Mr. Gulbenkian. . . . and in Vienna. . . . The other *kraters* are of bell shape, of fine, sturdy proportions. . . . both works of the Early Free Style (about 460-420 B. C.), and can be attributed to well-known Athenian vase-painters."

An Attic funerary inscription, said to come from Athens, has recently been placed on exhibition in the Metropolitan Museum in New York. The epitaph consists of three lines carved on limestone, beautifully executed, and reads: Χαίρεδῆμον τόδε σῆμα πατὴρ ἰσθη[χ]η θανόντος Ἀμφιχάρ[η]ς ἀγαθὸν παῖδα δ[ι]αφωρῶμενο[s]. Φαίδῆμος ἐποίησεν. "Amphichares, the dead youth's father, mourning a good son, erected this stone to Chairedemos. Phaidemos made it."

ART AND ARCHAEOLOGY has received a communication from Magliione & Strini, 88 Via Due Macelli, Rome, stating that they have come into possession recently of one copy of *Le Pitture Etrusche Vulcenti*, dichiarate ed illustrate dal Padre Garrucci, scoperte a Vulci nel 1857 dal Principe Don Alessandro Torlonia. Only fifty copies of the book were ever published, and none was put on sale. Consequently this specimen, offered for sale at six thousand lire, presents a distinctly unusual opportunity, as the work includes complete photographic "tables" and is said to give a very comprehensive idea of the ruins.

Mr. Harvey M. Watts, in the October issue of *The Pennsylvania Museum Bulletin*, closes an interesting and vital study of "Sargent and a Hundred Years of Art in America" with a striking paragraph calling attention to the fact that in 1927, "in these centennial days, we are in for the bi-centennial of one of the most famous poems ever written, which predicted possibilities of greatness in the matter of the arts and

## ART AND ARCHAEOLOGY

learning in America." George Berkeley, Bishop of Cloyne, wrote the Ode, closing with the lines:

"Westward the course of Empire takes its way;  
The four first acts already past,  
A fifth shall close the drama with the day;  
Time's noblest offspring is the last."

And Mr. Watts, inspired afresh by the immortal lines, adds an Epilogue to the prophecy, saluting the America of tangible accomplishment,  
"In soul majestic, unafraid!"

### ICE-AGE MAN FOUND AT PREDMOST, BOHEMIA.

In a recent issue *The Illustrated London News* makes a detailed announcement of what it regards as "the most important and extensive discovery of prehistoric remains ever known in the annals of anthropology. Near the village of Predmost, Moravia (now part of Czechoslovakia), has been unearthed the site of a great community of palaeolithic hunters of the Ice Age, with a large number of human skeletons and enormous quantities of implements and bones of animals, as well as many examples of primitive art."

The discoverer of this remarkable deposit is Professor D. K. Absolon, of Prague University, Curator of the Museum at Brunn. The *News* begins its serial publication of the material with an appreciation by Sir Arthur Keith. The deposits were found at the foot of a cliff near the town of Predmost, where glacial deposits called *loess* had gathered to a depth of 65 feet. As long ago as the XVIth century mammoth-bones had been found in this glacial earth, but it was not until 1924 that work on a large scale was undertaken. The *loess* contains earth valuable in making brick. Last year a brick manufacturer dug wide trenches straight across the deposits, laying bare "the hearths round which the ancient hunters had squatted and celebrated their feasts . . . . It was a charnel house of the great animals of the Glacial Period . . . . The drama . . . before the reader is as rich in surprises and as illuminating . . . as that unfolded two years ago in the Valley of the Tombs of the Kings . . . . It takes us back at least 15,000 years beyond the time of Tut-ankh-Amen. Dr. Absolon is of opinion that the people and civilization . . . are twice as old as I have said . . . . Even with all deductions made, we must suppose that the Aurignacian culture appeared in Europe about 20,000 B. C. and came to an end about 15,000 B. C."

"Never before has so complete a revelation been made of the manner of life led by our forefathers during the Ice Age. In describing their stone implements, Dr. Absolon has tens of thousands at his disposal from which to make a selection. The sites on which this community lived and made its hearths abound with the bones and teeth of the mammoth. There was a pile of thirteen tusks, stored for future use; there was a heap of the skulls of wolves, broken open so that their brains might be extracted; everywhere there were bones split open for their marrow. Finished weapons worked in bone and in ivory occur in great numbers; there is an infinite variety of bone utensils and implements for domestic use. They were high artists, those ancient hunters of Central Europe."

"Best of all, from my point of view, we know what sort of men, women, and children they were who lived

in Moravia so long ago. Thanks to Dr. Absolon, the Museum of the Royal College of Surgeons of England was able to acquire accurate casts of the skulls of two members of this ancient community—one of a man, the other of a woman; and also casts taken from the interior of these skulls, showing in clear detail the brains which guided their owners through the intricacies and dangers of life in these remote times. My interest in these skulls was aroused when I found, primitive and robust as the cranial features of these people were, that in the strictest sense of the term they were true Europeans. They show us the features possessed by our forefathers when they first appeared in Europe. Nothing is more probable than that the blood of some of them is still flowing in living veins—particularly in the veins of men who now live in the northern and western parts of Europe."

"They were large-headed and big-brained people, these ancient hunters of Moravia . . . the skull of the ancient hunter being fully half an inch longer than the average English skull. The excess in length is largely due to the great development of the bony ridges over the orbits. The vault of the skull rises somewhat higher than in English skulls, and its width is also greater, being 146 mm. The width of the skull is 72 per cent. of the total length—showing us we are dealing with a race of long-headed, or dolicho-cephalic people. The brain-containing capacity of the skull is 1578 cubic centimetres—100 cc. above the average for modern Englishmen. The cast taken from the interior of the skull reveals a complex and voluminous brain—its total length being 188 mm.—a striking amount . . . although the Predmost men were not tall, as the Cromagnons were, yet there can be no doubt they were racial cousins; both represent ancestral states of the men of Europe."

"We have only to look at the skull of one of the Predmost women to realize that we are dealing with people of a true European type. A duplicate of the woman's skull might easily be found among the living inhabitants of Scandinavia and of Britain. . . . This woman's skull is almost half an inch (12 mm.) longer, and a quarter of an inch higher in the roof, than that of the average modern Englishwoman. It is also wider, its width being 143 mm. She was, like the man, long-headed, or dolicho-cephalic, the width of the skull being 74 per cent. of its length. The brain capacity was 1520 cc.—more than 200 cc. above the average Englishwoman of to-day."

"Her face was regularly formed; it shows none of the robust and primitive features seen in the man's face. We need not be surprised to find this marked sexual differentiation in a primitive people: in all races of mankind the woman tends much more than the man to retain the features of childhood and youth. . . . Woman's features point the direction in which evolution moves."

The annual Exhibition of the Carnegie Institution of Washington will be open to the public, at the Administration Building, 16th and P Streets, N. W., on December 12, 13 and 14, from 2 to 5.30 and from 7 to 10 p. m. On Saturday afternoon, December 12, exhibits of special interest to archaeologists, anthropologists, and historians will be featured. Members of this Society are cordially invited to attend the exhibition.



## BOOK CRITIQUES

*The Antiquity of Man.* By Sir Arthur Keith. 2 vols., pp. i-xxiii, 266 illustrations. Williams & Norgate, London; J. B. Lippincott Co., Philadelphia, 1925. \$7.50.

This is a second edition of Professor Keith's chief contribution to Anthropology. It is a thorough recast of the first, with important corrections and additions. The two volumes are as stimulatingly and enjoyably written as everything from the pen of this best known English student and writer on man's prehistory; and even though far from finality in many points, or perhaps even from perfection, they may be warmly recommended to the student of these questions.

The scope of the work will best be seen from the Contents: Volume I—A Neolithic Community of Kent; Neolithic Communities in Crete, Egypt and Babylonia; The People of the Submerged Forest; The Discovery of Pre-Neolithic Man; Continental Types of Man during the Later Palaeolithic Periods; Englishmen of the Later Palaeolithic Period; Further Examples of Later Palaeolithic Men in England; The Mousterian Period in England and the Men of that Period in France; The Distribution of Neanderthal Man in Europe; The Anatomical Peculiarities of Neanderthal Man; Men of the Acheulean Period; Galley-Hill Man; Pre-Mousterian Man in France and Italy; Ancient Man in East Anglia; Heidelberg Man; Is *Homo Sapiens* an Ancient Type?; Malta and the Land-Bridge to Africa; Ancient Man in South Africa.

Volume II—Rhodesian Man; The Face and Status of Rhodesian Man; Pithecanthropus—The Java Man; The Wadjak and Talgai Men; The Antiquity of Men in North America; Early South Americans; The Discovery of the Piltdown Skull; The Antiquity of the Piltdown Race; Eoanthropus Dawsoni; The Difficulties of Reconstruction; Can Fossil Fragments Yield Reliable Evidence of Man's Evolutionary History?; Head—Ancient and Modern—in Profile; The Brain of Fossil Man; The Piltdown Mandible; Evidence of the Teeth of Fossil Men; Facial Features of Fossil Man; A Chapter of Conclusions and Index.

In the Preface the author tells us that, while interested, like other anthropologists, in "the abstract problem of man's origin and antiquity," he is "more directly concerned with the concrete question of the origin and antiquity of men of our own type."

The books themselves are replete with thought and in many respects it is easy to be in agreement with the genial author. If there are exceptions they are explainable, there are less of them than in the first edition, and they are milder. The main exceptions are unquestionably in the section dealing with ancient man in America. Professor Keith is still inclined to accept a geological antiquity, even if but a moderate one, for many of the old finds, including the Calaveras skull, notwithstanding what was shown about this by Holmes, Putnam and Merriam. Yet he partly redeems this by the statement (p. 483) that "we have seen no evidence to lead us to suppose that any race preceded the American Indian in the new world," yet (p. 484) he feels "that human secrets still lie hidden in America". As to Professor Osborn's *Hesperopithecus* (p. 476), "his courage deserves to be vindicated, but on the evidence now available I do not think the primate nature of *Hesperopithecus* can be upheld."

The author has added a chapter "in which an attempt has been made to summarise the evidence relating to man's antiquity in Eastern lands and at the same time to note the kinds of men who occupied them in early days."

As to America, only one specimen is found worthy of notice, which is the tooth of the *Hesperopithecus*. However, "even those who have faith in Dr. Osborn's experience and judgment, and believe in such possibilities as he has announced, regard the evidence as insufficient to return more than an open verdict."

The ever-increasing evidence has compelled Professor Keith to alter his "attitude towards many of the major problems of man's evolution." This is particularly the case as regards the antiquity of the modern forms of man. As it is, "all experts agree that full-blown modern man made his advent in Europe in the latter third of the Pleistocene period" and he has to "confess that as evidence . . . accumulates it does not favor" his former contention that the modern forms of man were more ancient. The following words are best quoted in full: "I have expected during these past ten years, that remains of the modern type of man would be found under circumstances which would prove their early Pleistocene age. No discovery of this kind has been made. Nay, one of the discoveries on which I leaned—that of the Ipswich skeleton—has given way. The



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Ipswich man has fallen headlong down the scale of time from the farthest to the nearest point of the Pleistocene period. The evidence, as it now stands, leads us to believe that between the date to which Galley Hill man has been assigned and the time which marks the final arrival of the European type, Neanderthal man was in possession of our part of the world. . . . Then, other evidence on which I relied to prove the permanency of the modern type—to prove how resistant it is to evolutionary change—has given way." His belief in the resemblance of Englishmen of the Neolithic period to Englishmen of today has also had to be moderated.

A remarkable innovation which calls for serious reflection is the author's radical reduction of the estimates as to the duration of the Pleistocene and Pleiocene periods. In his opinion the archaeological evidence does not permit of any higher estimate for the Pleistocene than 200,000 years and if the Cromer beds are not so ancient as was supposed, of which there are some indications, the "Pleistocene period will have to undergo another reduction, becoming little more than 100,000 years."

Professor Keith sees only two Pleistocene glaciations in England, but assumes also a late Pleiocene glaciation. He has "come to realise that the 'law of uniform or collateral evolution' has a wider significance than I had formerly believed . . . such a law implies that species descended from a common ancestral stock may assume simultaneously characters which the ancestral stock did not possess." Migration, he believes, "has played only the most minor part in shaping the evolution of man. . . . The more densely populated parts of the world are also the centres of most rapid evolution. We have to presume, until we can prove to the contrary, that each racial type has been evolved in that part of the world where now we find it, and we have to apply this rule not only to living races but to extinct and fossil races of mankind."

ALAN HRDLICKA.

### *Cradle of Man Traced to Asia.*

A "catch" title, under which the *New York Times* of Sunday, October 25, brings a valuable account by Professor Sir Arthur Keith of the most recent discovery (June of this year) of early human remains in a cave on the western shore of the Lake of Galilee in Palestine. The discovery was made by Mr. F. Turville-Petre, a young Oxford graduate. It consists of a large part of a skull of a neanderthaloid type, together with about 400 stone

implements resembling those of the Mousterian period in Europe. The skull lay about eight feet deep, and the entire old deposit was covered by an undisturbed layer of rocky débris, above which were four feet of stratified layers of Neolithic and later accumulations. No parts of the skeleton accompanied the skull, and why the skull came to be buried there is not certain. It "certainly was buried there when the Mousterian flint implements were being fashioned and when now extinct forms of animals pastured on the plains of Gennesaret."

The Galilee skull is now being cast and one of the first replicas has been promised by Sir Arthur to the U. S. National Museum. A. H.

*Catalogue of Early Medieval Woven Fabrics in the Victoria and Albert Museum, Department of Textiles, by A. F. Kendrick. Pp. viii, 74, 24 plates. Oxford University Press, London, 1925. 2s 10d postpaid.*

The Victoria and Albert Museum has long been known as being responsible for some of the best catalogues and handbooks issued by any such institution. These have a value and usefulness far outreaching their use in the museum, for scholars and authors of more popular art books use them for constant reference, and they should be in every art library. To this important series has been added the present little volume. All students of textiles know of Mr. Kendrick and his work, his scholarship, his books and contributions to the *Burlington Magazine* and other periodicals. They will welcome the new catalogue, as giving a concise survey of a most important chapter in the history of textiles, one where design and color find a complete expression, and in which important elements of design transcend national frontiers. The romantic story of Sassanian and Byzantine silks and damasks is well summarized in the chapters used as introductions to the several classifications. So ably is the historical material handled that students who do not have available the larger and more detailed works of Raymond Cox and Otto von Falcke will find all the necessary details given for a broad view of the development during the period covered. The descriptions of the valuable pieces in the Museum are again of the quality one would expect from Mr. Kendrick. The material itself is of very superior quality, especially that group of textiles which came from the Bock Collection which was acquired in 1863. Any discussion of this handbook should in justice to it call attention to the excellent printing, the useful, clear plates.

L. E. ROWE.





